

# THE *Shadow*

DYNAMITE 18



# *THE Shadow*

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DYNAMITE  
18

# The Shadow



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GAIL  
14.F.13



# *THE Shadow*®

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I CAME TO THIS  
BENIGHTED LAND ON A  
SACRED MISSION.

I WOULD LIVE AND WORK AMONGST  
ITS PEOPLE AS ONE OF THEM BY DAY,  
AND SERVE AS THE HOLY INSTRUMENT  
OF JUDGMENT BY NIGHT.

NO ONE WOULD KNOW  
WHO I REALLY WAS,  
OR WHAT MY TRUE  
CALLING WAS, UNLESS...

ESCLARMONDE?





VICTOR LARUE HAD KNOWN ME SINCE CHILDHOOD, BUT WE WERE NEVER CLOSE. HE HAD BEEN TAINTED BY SIN AND VICE HIS WHOLE LIFE.

THERE WAS NO PLACE FOR HIM IN MY SACRED MISSION.

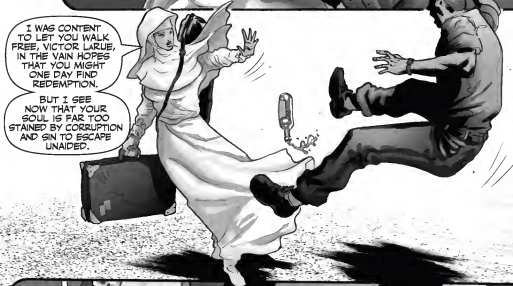
YOU MISTAKE ME FOR ANOTHER, MONSIEUR.

NOW IF YOU WILL EXCUSE ME--

NO, WAIT!

IT HAS BEEN SO LONG SINCE I HAVE SEEN A FAMILIAR FACE.

IN HIS SLIGHTEST TOUCH I COULD FEEL THE DARKNESS AND SHADOWS THAT STAINED VICTOR'S SOUL.





THE MAN YOU  
SPOKE OF MIGHT HAVE  
LACKED IN DECENCY AND  
SELF-RESTRAINT, BUT HE  
HAD NOT COMMITTED ANY  
CRIME, NOT YET, BUT EVEN  
SO, YOU *MURDERED*  
HIM.

SIN DOES NOT  
CONCERN ME, AND SINFUL  
THOUGHTS EVEN LESS SO.  
I KNOW TOO WELL THE EVIL  
THAT LURKS IN THE  
HEARTS OF MEN.

BUT IT IS BY A  
PERSON'S *ACTIONS*  
THAT THEY ARE TO BE JUDGED.  
IF THEY COMMIT A CRIME, *THEN*  
THEY MUST PAY FOR THE  
WEED OF CRIME BEARS  
BITTER FRUIT.

...BUT FAR  
FROM THE LAST.

THIS WORLD  
DROWNS IN SHADOWS  
AND DARKNESS, TAINTED  
TO THE CORE WITH  
CORRUPTION, VICE,  
AND SIN.

BUT THE WAGES  
OF SIN IS DEATH, AND  
IT IS MY HOLY MISSION AS THE  
LIGHT OF THE WORLD TO SEE  
THAT THOSE WAGES ARE  
PAID IN FULL.







KTHUD

THERE IS NO  
INNOCENCE OR PURITY  
LEFT IN YOUR IMMORTAL  
SOUL.

FOR YOU,  
THERE CAN BE ONLY  
DAMNATION!

SLAP

MY IMMORTAL  
SOUL IS NO ONE'S  
BUSINESS BUT MY  
OWN.

UNGH.

PHUT



YOUR WEAPON IS  
AN IMPRESSIVE BIT OF  
CRAFTSMANSHIP.

I HAVE ANOTHER  
EXACTLY LIKE IT BACK  
AT MY SANCTUM.

THOSE ARE  
SACRED INSTRUMENTS  
OF JUDGMENT.

YOUR VERY  
TOUGH THREATENS  
TO CORRUPT  
THE BLADE.



THEN I WILL  
SPARE IT ANY FURTHER  
CONTAMINATION.

MY...  
MY SWORD.



NO!!!

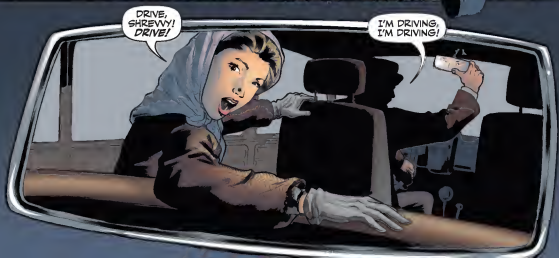














CHOK

OOF!

GRN!

YOU TALK OF  
CRIME, OF MAN'S  
WRONGDOINGS  
AGAINST OTHER  
MEN.

BUT IT IS THE  
WRONG DONE TO  
A MAN'S OWN SOUL  
THAT TRULY  
MATTERS.

THERE ARE TWO  
ETERNAL FORCES IN  
THIS UNIVERSE: LIGHT  
AND SHADOW.

THE LIGHT IS THE PURE  
ILLUMINATION OF THE SOUL,  
OF BOUNDLESS ETERNITY ITSELF.  
THE SHADOW IS THE STAIN OF  
CORRUPTION AND DECAY ON THE  
MATERIAL WORLD.


"I WAS BORN THE LOWEST OF THE  
LOW, WITH THE ROT AND STENCH  
OF THIS WORLD IN MY NOSE WHEN  
I DREW MY FIRST BREATH.

"BUT I WAS LIFTED UP  
FROM THE GUTTER, AND  
WELCOMED INTO A SACRED  
ORDER WHO HAVE SERVED  
THE LIGHT SINCE THE MOST  
ANCIENT OF DAYS.

"I WAS TRAINED TO BE  
THEIR HOLY INSTRUMENT,  
THE LIGHT'S OWN JUDGMENT  
IN A WICKED WORLD.

"I HAVE DEDICATED  
MY LIFE TO ENDING  
SUFFERING BY FREEING  
DIVINE SOULS FROM  
THEIR CORRUPTED  
FLESH, SHRIVING THEM  
OF THEIR SINS."





I REQUIRE NO  
LESSONS IN CORRUPTION  
AND DECAY, OR ABOUT WHAT  
THIS WORLD TRULY IS.

THE SHADOW  
KNOWS.

"I HAVE SEEN MEN IN COMBAT,  
MORE VICIOUS AND BLOODTHIRSTY  
THAN ANY RABID ANIMAL. RED IN TOOTH  
AND CLAW COULD EVER HOPE TO BE.

"I HAVE SEEN HUMANITY AT ITS  
MOST DISSOLUTE AND DEGRADED,  
INDULGING ITS DARKEST WHIMS  
AND APPETITES.

"BUT THERE ARE THOSE  
WHO HAVE FOUND A BETTER  
WAY. THE PATH THEY WALK  
IS HIDDEN AND TREACHEROUS,  
BUT IT IS TRUE.

"AND I AM THEIR AGENT OF  
VENGEANCE. BRINGING JUDGMENT  
ON THOSE WHO WOULD DO EVIL  
AGAINST THEIR FELLOW MAN."



YOU KILL THOSE  
WHO HAVE COMMITTED  
NO CRIMES, AND THAT  
MARKS YOU AS A  
MURDERER.

I PASSED  
JUDGMENT ON  
THEM, AS I NOW  
PASS JUDGMENT  
ON YOU.


I LEARNED  
MANY THINGS IN  
MY STUDY OF THE  
MYSTIC ARTS.

HA HA  
HA HA HA  
HA HA

WHERE...  
WHERE DID  
HE GO?

I LEARNED THE  
ART OF CLOUDING  
MEN'S MINDS.

OF BEING SEEN  
ONLY WHEN I *WISH*  
TO BE SEEN.



WHEN I TOOK MY  
HOLY ORDERS, I DIDN'T  
SIMPLY TRAIN IN THE  
PHYSICAL ARTS.

I LEARNED  
THE ARTS OF  
THE *SPIRITUAL*,  
AS WELL.

HOW TO REACH  
INTO THE PURE LIGHT OF  
THE SOUL WITHIN.

REACH  
INTO IT, AND  
RELEASE IT.

THE *SHADOW*  
MIGHT KNOW, BUT  
THE *LIGHT* CAN  
SEE!

SO...  
BRIGHT...



UNNNNH...

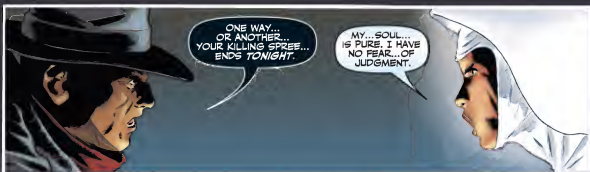
NOW DIE,  
SHADOW! BACK  
TO THE DARKNESS  
WHERE YOU  
BELONG!

THE FALL  
WILL DO WHAT MY  
BLADES COULD  
NOT.

IF I  
GO, YOU GO  
WITH ME.

UNGH!

OOOF!







NOOOOO!

THIS WORLD HAS NEED FOR ME YET.

SPUNK





AND THERE'S  
NO SIGN OF HER,  
CARDONA?

NO, SIR.  
WITNESSES SAW  
HER FALL. SURE ENOUGH.  
BUT WE'VE HAD BOATS  
WORKING UP AND DOWN BOTH  
SIDES OF THE RIVER, AND  
THERE'S NO INDICATION SHE  
EVER RESURFACED.



I THINK  
MAYBE WE'VE SEEN  
THE LAST OF THE  
LIGHT.



BUT THE  
SHADOW GOT AWAY,  
DIDN'T HE?

I THINK IT'S  
HIGH TIME THAT  
WE SAW THE LAST  
OF HIM, TOO.





I COULDN'T TELL IF YOU TWO WERE FIGHTING OR JUST DEBATING UNTIL ONE OF YOU SURRENDERED FROM EXHAUSTION.

YOUR ATTEMPT AT LEVITY IS APPRECIATED, MARGO, IF PERHAPS MISGUIDED.



YOU'RE RIGHT, I DON'T MEAN TO MAKE LIGHT OF A SERIAL MURDERER.

OUCH. I'LL PRETEND THAT PUN WAS INADVERTENT, FOR BOTH OUR SALES.



WHERE TO, BOSS? YOU TURNING IN FOR THE NIGHT. NOW THAT YOU'RE DONE?

TURNING IN, YES. BUT MY WORK WILL NEVER BE "DONE" SO LONG AS EVIL LURKS IN THE HEARTS OF MEN...



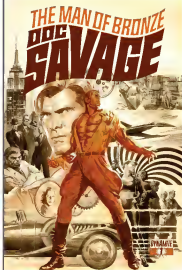
...THERE WILL ALWAYS BE A NEED FOR THE SHADOW.

**THE END**

# DYNAMITE®

## IN THE NEWS - OCTOBER 2013

**DYNAMITE SIGNS DOC SAVAGE LICENSE WITH CONDÉ NAST, BRINGING BACK THE MAN OF BRONZE IN A NEW SERIES BEGINNING IN DECEMBER**



Dynamite is proud to announce signing a new agreement with Condé Nast that will bring back the legendary man of action Clark Savage Jr. in an all-new Doc Savage comic book series scheduled to debut in December 2013. The second project developed as part of their licensing partnership with Condé Nast, the new Doc Savage follows on the heels of their top-selling comic book series, The Shadow, and its related spin-off titles. Chris Roberson, acclaimed comic book writer of *Masks* and *iZombie*, joins talented artist Bilquis Evely as the contributing creators. The first issue will feature a cover by superstar painter Alex Ross (*Kingdom Come*, *Marvels*, *Masks*), with special variant cover editions also provided by John Cassaday (*Astonishing X-Men*, *Uncanny Avengers*) and Stephen Segovia (*X-Treme X-Men*).

"In the course of my comics career, I've been lucky enough to work on nearly every character and series that mattered the most to me growing up," says the New York Times bestselling author, Chris Roberson. "Doc Savage is one of the final characters left on my bucket list. Growing up in the 70s, it was impossible to miss the Doc Savage reprints in every bookstore and on every newsstand, with those striking covers. Doc quickly became and remained my absolute favorite of all of the pulp heroes, and the stories of Lester Dent were a huge influence on my own writings."

Readers were first introduced to the pulp adventures of Doc Savage in 1933, courtesy of *Doc Savage Magazine* by Street and Smith Publications. Raised from the cradle to be the pinnacle of mental and physical perfection, Clark Savage Jr. travels the world using science and sinews to right wrongs, aid the oppressed, and liberate the innocent. With his team of able associates at their headquarters high atop the tallest building in the world, he is tireless in his pursuit of knowledge and justice. "In many ways, Doc Savage was one of the most significant precursors of comic book superheroes, and action heroes of the 20th century in general," says Roberson. "You can see elements of the character in everything from Superman to Batman, the Fantastic Four to James Bond."

Doc Savage tales appeared regularly in a variety of media (including novels, comic books, radio serials, and film) over the eighty years since the character's inception. The setting of the new Doc Savage comic book series is fitting, as the breadth of its action extends over many decades. "The story we're telling is pretty sweeping in scope," says Roberson. "We start in 1933, soon after Doc Savage made his first public appearance. The next issue takes place in the late 1940s, shortly after the last published issue of the Doc Savage pulp magazine. The third issue jumps forward to the early 1960s, and so on. Each of these issues will be self-contained adventures that gradually piece together into one larger story spanning some 80 years. The approach we're taking is, just because the magazine was no longer being published, that doesn't mean that Doc wasn't still out there saving the world."

New York Times bestselling writer Chris Roberson is best known for his Eisner-nominated ongoing comic book series *iZombie* (co-created with artist Mike Allred), his modern fantasy series *Memorial* (co-created with artist Rich Eisel), the *Fables* spin-off *Cinderella*, and his work on *Superman*, *Star Trek/ Legion of Super-Heroes*, *Masks*, and *Elixir: The Balance Lost*. His current projects include *Edison Rex* with Dennis Culver, *The Mysterious Strangers* with Scott Kowalchuk, and both *Codename: Action* and *The Shadow* as published by Dynamite.

Artist Bilquis Evely is a talented newcomer to the comics scene. Most recently, Evely contributed interior artwork to the Condé Nast-licensed one-shot special comic book, *The Shadow Annual 2013*, debuting in stores in early September.

"We are so incredibly pleased to add Doc Savage to our proud line of comic books," says Nick Barrucci, CEO and publisher of Dynamite. "Its high adventure in exotic locales, its atmosphere of mystery and magic, and its retro-cool science fiction make for the perfect addition alongside our other Condé Nast mainstay, The Shadow. Chris Roberson is the perfect writer for the series. He'll be presenting Doc's journey from its beginning to now, highlighting his triumphs and loss (including many of his closest friends, who he will outlive), and establishing how Doc made it through the decades and continues his mission in today's society."

*Doc Savage #1* will be solicited for retailer order through Diamond Comic Distributors' October Previews catalog, corresponding to items shipping in December 2013. Three accomplished industry artists provide cover variants:

Alex Ross, bestselling and multiple award-winning artist of *Kingdom Come*, *Justice*, and *Marvels*, will provide an iconic cover for *Doc Savage #1* and future issues, as well.

John Cassaday of *Astonishing X-Men* and *Planetary* fame provides a "VIP Edition" variant comic book offered to qualifying comic shop retailers that support the launch with strong orders.

Stephen Segovia (*X-Treme X-Men*, *Adventures of Superman*) will provide a variant cover that select stores in the USA, Canada, and the UK may share as a retailer exclusive.

Comic book fans are encouraged to reserve copies of *Doc Savage #1* with their local comic book shop or hobby specialty store. *Doc Savage #1* will also be available for individual customer purchase through digital platforms courtesy of Comixology, Iverse, and Dark Horse Digital.

## NEXT ISSUE:



### ISSUE #19

A voice from the past raises questions that The Shadow cannot answer, and leads him away from the concrete canyons of New York City on a journey that will carry him halfway round the world, from the snowy wastes of Siberia to the steaming jungles of Guatemala. What is the secret of the girasol?

To discuss this and more, log onto the Dynamite forums at  
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# DYNAMITE®

## IN STORES NOW! THE SHADOW NOW #1

### DAVID LISS TALKS ABOUT *THE SHADOW* AND BRINGING HIM INTO THE 21ST CENTURY!



By the time I was in middle school, I had become an avid reader of fiction, particularly pulp in all its varieties – the more lurid the cover, the better. I devoured works by Robert E. Howard, Edgar Rice Burroughs, H. P. Lovecraft, and the Shadow novels of Walter B. Gibson. I was also, by then, a full-fledged fan of comics and science fiction. For the record, I was a *Doctor Who* fan when the Doctor was played by Tom Baker and admitting to watching the show did not get you pop culture points, it got your ass kicked on the way home from school.

Years later, I became "serious." I went to graduate school to study 18th century British literature, and while my love of comics, science fiction, and pulp did not vanish, it was inevitably boxed out. I stopped visiting the comic book store because I was short on money and even shorter on time. When I finished my course work and was preparing for my exams and my dissertation, I no longer had time for much of anything but my graduate studies. I got rid of my television and cancelled my magazine subscriptions. I almost never went to movies. Reading for pleasure was a distant memory.

Those weren't the reasons I dropped out of graduate school. The truth was that I began to realize the academic life wasn't for me, and I wanted to take a crack at my long-time ambition of being a professional writer. I turned my graduate research into my first novel, *A Conspiracy of Paper*, and I was suddenly being taken seriously as an author. I was able to write full-time, and that meant I had the time to read whatever I wanted. I bought a television – and even got cable. I went to movies. I made my way back to the comic shop. But by now my love of genre had become something of a secret. I wrote serious historical fiction, and that meant I didn't tell my friends about the science fiction and pulp and comics I enjoyed. When *Doctor Who* returned to television, I celebrated in private.

Then the craziest thing happened. An editor from Marvel asked me if I was interested in writing comics. He wanted me to do a one-shot of an old Timely character called the Phantom Reporter. I told him

I'd love to do it, but I didn't want to learn how to write comics only never to get another chance to use the skill, so I asked him to keep an eye out for other projects.

The projects, when they turned up, had pulp all over them. And the thing was, writing comics set me free. This was stuff I'd loved, and the fact that I was getting paid for writing it made me feel empowered to let the world know what I loved. I started looking for more comics projects. I began writing horror and dark fantasy, and – more recently – space opera. Pulp allowed me to be myself.

A few years back, I started talking to Dynamite about writing for with them, and when the opportunity arose, I begged for the chance to take on the newly-acquired *Spider*. This was a great character, and it got at the heart of what I loved about both pulp and comics. There was also a kind of archival and scholarly pleasure in taking a character rooted in the 1930s and bringing him into the modern world. The two aspects of my writing career seemed to come together.

Then, when Dynamite acquired *The Shadow*, I told them I wanted in. What I found most intriguing about working on *The Shadow Now* was the opportunity to take a character who is deeply entrenched in popular culture, and one who has a long and complicated history, and build on that. With *The Spider*, I was reinventing a character, taking the elements that worked, altering those that felt dated. *The Shadow Now* evolves a character, building on what has come before, and accepting it as canon.

Not only did all those old pulp stories really happen, but so did the great Howard Chaykin series from the 1980s, which established a logic for the Shadow vanishing and reappearing every few decades. It also created the possibility of writing about a very different sort of character, not because he changes, but because the world around him does. Back in the 1930s, this was a character fully in his element. Now, he's both a force to be reckoned with and a relic from the past. This gave me the opportunity to write about a much more human Shadow, one who is less a force of nature than a human being – an extraordinary one, but still one with flaws and doubts and vulnerabilities.

In many ways, *The Shadow Now* is not only a great celebration of my love of pulp, but is a way to blend together the many and often incongruous aspects of my career: the pulp, the historical fiction, the archival interests. My academic background prepared me perfectly for this. How's that for irony?

I went into this project trying to take the governing conceit seriously – that this is a vigilante from the '30s now set loose in our own time. How will the changing world affect him? How will it affect the way he does business? And how will his greatest enemy, Shiwan Khan, endure the same circumstances? There are new characters and new connections, but the pulp roots run deep. And there's no one better to do the art than Colton Worley, whose style feels both ultra-contemporary and retro cool at the same time. The whole project has come together beautifully, and I like to think it stands as a testimony of my genre love set free.

### ENJOY A PREVIEW OF THE SHADOW NOW #1!

Written by DAVID LISS  
Art by COLTON WORLEY  
Letters by ROB STEEN  
Main cover by TIM BRADSTREET



[illegible]